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BEADLE'S DIME

BALL-ROOM COMPANION

AND

GUIDE TO DANCING.

COMPRISING

RULES OF ETIQUETTE, HINTS ON PRIVATE PARTIES,

TOILETTES FOR THE BALL-ROOM, ETC.

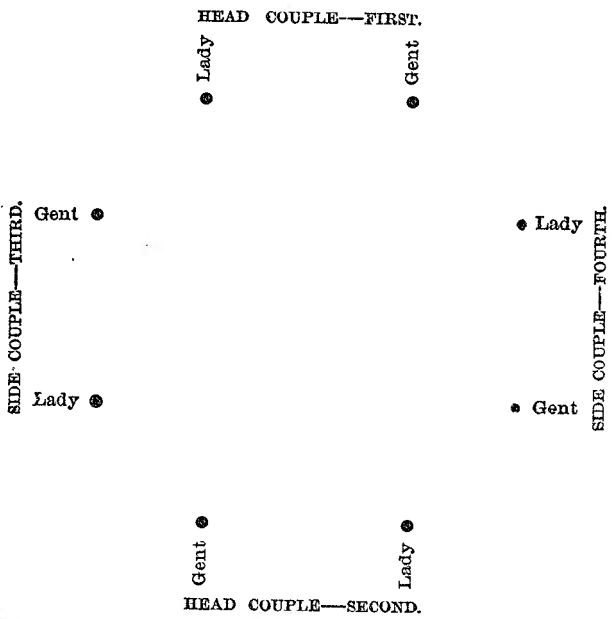
ALSO, A SYNOPSIS OF

ROUND AND SQUARE DANCES,

DICTIONARY OF FRENCH TERMS ETC

NEW YORK:
BEADLE AND COMPANY, PUBLISHERS,
98 WILLIAM STREET.

DIAGRAM OF QUADRILLE.



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FRENCH TERMS USED IN DANCING.

Balancez. Set to partners.

" *aux coins.* Set to corners.

" *quatre en ligne.* Set four in a line (see *La Poule.*)

Chaine Anglaise. Top and bottom couples right and left.

Chaine Anglaise double. Double right and left.

Chaine Anglaise demi. Half right and left.

Chaine des dames. Ladies' chain.

" " " *double.* All the ladies commence the chain at the same time.

Chaine (*la grande.*) All the couples *chassez* quite round, giving right and left hands alternately—beginning with the right, until all resume places. (See last figure of *Lancers.*)

Chassez. Move to right and left, or left to right.

Chassez croisez. Lady and gentleman *chassez* in opposite directions.

Cavalier seul. Gentleman advances alone.

Demi-promenade. All the couples half promenade.

Dos-a-dos. Back to back.

Glissade. A sliding step.

Le grand rond. All join hands, and advance and retire twice.

Le grand tour de rond. Join hands and dance round figure.

Le grand promenade. All promenade ronnd figure and back to places.

Le moulinet. Hands across. *Demi-moulinet.* Ladies advance to center, give right hands and retire.

Traversez. Opposite persons change places; *retraversez*, they cross back again.

Vis-a-vis. Face to face, or the opposite partner.

THE DIME

BALL-ROOM COMPANION.

ETIQUETTE.

It is in the ball-room that society is on its best behavior. Every thing there is regulated according to the strictest code of good-breeding, and as any departure from this code becomes a grave offense, it is indispensable that the etiquette of the ball-room should be thoroughly mastered.

This etiquette dictates the forms of invitation and the terms in which they are to be accepted; the appointments of the ball-room; the toilets proper to it; the demeanor of those assembled, and the manner in which the implied amusement, that of dancing, shall be conducted.

ARRANGEMENTS.

Public balls take various forms—charity, military, subscription, and what may be termed the ordinary or simple public ball. These are generally given in public assembly rooms, and the admission is by ticket. More or less care is always taken to secure the selectness of these assemblies. Sometimes lady patronesses or managers are appointed, from whom it is necessary to secure vouchers for tickets; sometimes a committee is thought sufficient, or tickets are obtained of gentlemen appointed as managers or directors, and who subsequently act on committees in the ball-room, where, from their supposed knowledge of the company, they arrange introductions, etc.

The etiquette of public balls is almost identical with that of private assemblies of the same kind, and it will be sufficient to observe here, that those attending them should, if possible, form their own parties or coteries beforehand. Ladies, especially, will find the comfort and advantage of this.

The rule as to giving

PRIVATE PARTIES

is this: that guests should make one return during the season.

In giving this, always avoid a "crush" as it is called; it is far better to restrict the number of invitations, so that all the guests may be fairly accommodated. The invitations should, however, be slightly in excess of the number counted on, as it is rare indeed that every one accepts. One-third more than the room will hold may generally be asked with safety. It is desirable to secure the attendance of an *equal number* of dancers of both sexes; but, experience shows that to do this it is necessary to invite more gentlemen than ladies.

It is the lady of the house who gives the party. The invitations should be in her name, and the replies addressed to her.

The invitations should be sent out ten days before the time; a less time is not *de rigueur*.

Printed forms of invitation may be obtained at every stationer's; but it is better that they should be written. In that case, use small note-paper, white, and of the best quality. Let the envelopes be thick and good.

This form of invitation may be used:

Monday, Jan. 1st.

"Mrs. —— requests the pleasure of Mr. ——'s company at an Evening Party, on Thursday, Jan. 11th.

"An answer will oblige."

To this an answer should be returned within a day or two, and it may assume this form:

"*Wednesday, Jan. 3d.*

"Mr. —— has much pleasure in accepting Mrs. ——'s polite invitation for Thursday evening, the 11th inst."

Verbal invitations should never be given, even among relations and intimate friends; it is discourteous, as implying that they are of no importance.

THE PARLOR,

Or dancing apartment, should be light, lofty, and well ventilated. A square room is better than one which is long and narrow; but a medium between these extremes is best; above all, it should be well lighted, and have a gay or exhilarating aspect.

A good floor is essential. When the carpet is taken up, care should be used that no roughness of surface is presented. A crumb cloth, or linen spread, thoroughly well stretched over a carpet, is the next best thing to a polished floor.

The question of

MUSIC

Is important. If it is a large party, four musicians may be engaged—piano, cornet, violin, and violoncello. The cornet is often dispensed with in small assemblies, the violin and piano being sufficient. When the piano alone is used, however limited the number of guests, the hostess should secure the attendance of a professional pianist, because the guests ought not to be left to the mercy of those who happen to be present and can be prevailed on to play, while it often happens that those who oblige out of courtesy would prefer taking part in the dance.

The place occupied by the musicians is understood to be the top of the room, but it is not always convenient to adhere strictly to this rule in a private room, but it is generally the end furthest from the door. The point should be ascertained by the dancers, as, in quadrilles, the head couples lead off, and uncertainty leads to confusion.

REFRESHMENTS

Must of course be provided for the guests during the evening; and, as nothing should be handed round, a refreshment-room is absolutely necessary.

Provide in the refreshment-room, tea and coffee, ices, biscuits, cakes, cracker-bonbons, cold tongues, sandwiches, etc., etc.

If a regular supper is served it should be laid in a separate room. What it should comprise, must depend entirely on the taste and resources of those who give the party. To order it in from a confectioner is the simplest plan, but it is apt to prove somewhat expensive. If provided at home, let it be done on a liberal, but not vulgarly profuse, scale. Substantial fare, such as fowls, ham, tongue, etc., are absolutely necessary. Jellies, blanc-mange, trifle, tipsy cake, etc., may be added at discretion.

Nothing upon the table should require carving; the fowls should be cut up beforehand, and held together by ribbons, which only require severing.

Whatever can be iced should be served in that way.

A cloak-room for the ladies must be provided, and one or

two maids to receive shawls or cloaks, which they will place so that they may be easy of access, and to render any assistance in the way of arranging hair or dress, repairing a torn dress, or any office of that kind. In this room there should be several looking-glasses, with a supply of hair-pins, needles and thread, pins, and similar trifles.

A hat-room for gentlemen must not be forgotten; and it is best to provide tickets, numbered in duplicate, both for articles belonging to ladies and gentlemen left in the charge of the attendants. It is easy to have ready tickets numbered from one upward, two of each number; one of these is pinned on the coat or cloak as it is handed in, and the other given to the owner. By this means the property of each guest is identified, and confusion at the time of departure is prevented.

LADIES' TOILETTES.

Fashion is so capricious and so imperative in the matter of dress, that it is difficult to give advice or instruction of permanent value upon this subject.

Still there are laws by which even fashion is regulated and controlled. There are certain principles in dress, approved by good taste and common sense, which can not be outraged with impunity.

A lady, in dressing for a ball or party, has first to consider the delicate question of age; and next, that of her position, whether married or single.

As every thing about a ball-room should be light, gay, and the reverse of depressing, it is permitted to elderly ladies, who do not dance, to assume a lighter and more effective style of dress than would be proper at the dinner-table, concert, or opera.

The toilette of the married and unmarried lady, however youthful the former, should be distinctly marked. Silk dresses are, as a rule, objectionable for those who dance; but the married lady may appear in a *moiré* of a light tint, or even in a white silk, if properly trimmed with tullé and flowers.

Young unmarried ladies should wear dresses of light materials—the lighter the better. Tarlatane, gauze, tullé, areophane, net, the finest muslin, lace, and all similar fabrics, are available.

There is no restriction as to colors, except that they should be chosen with reference to the wearer. Thus, a blonde appears to most advantage in delicate hues, such as light-blue and pink, mauve, white, and so forth; arsenic-green should be avoided, as injurious to health. The brunette should, on the contrary, select rich and brilliant colors.

Flowers are the proper ornaments for the head and dress.

Jewelry should be sparingly used; a single bracelet is quite sufficient for those who dance.

Ladies in deep mourning should not dance, even if they permit themselves to attend a ball or party. Should they do so, black and scarlet or violet is the proper wear. Where the mourning is sufficiently slight for dancing to be seemly, white, with mauve, violet, or black trimmings, flounces, etc., is proper.

White gloves are suitable; in mourning they may be sewn with black. They should be faultless as to fit, and never be removed from the hands. It is well for those who dance to be provided with a second pair to replace the others when soiled, or in case they should split, or the buttons should come off—accidents small in themselves, but sources of great discomfort.

All the accessories of the toilette—gloves, shoes, flowers, fans, and the *sortie du bal*, or, as it is commonly called, opera-cloak—should be fresh and perfectly unsoiled. Inattention in this matter spoils the effect of the most impressive toilette.

GENTLEMEN'S DRESS.

The attire in which alone a gentleman can present himself in a ball-room admits of so little variety that it can be described in a few words.

He should wear a black dress-coat, black trowsers, and a black or white vest, as suits the taste of the wearer; a white neck-tie, white kid gloves, and patent-leather boots.

This, in the "best society," is imperative. The ball-suit should be of the best cloth, new and glossy, and of the latest style as to cut. The vest may be cut open or low, so as to disclose an ample shirt-front, fine and delicately plaited; it is better not embroidered, but small gold studs may be used with effect.

Excess of jewelry is to be avoided; simple studs, gold *solitaire* sleeve-links, may be used, and a watch-chain.

THE GUESTS.

At balls of a public character the "party," of whatever number it may consist, enters the room unobtrusively, the gentlemen conducting the ladies to convenient seats.

In a private ball, or party, the lady of the house will linger near the door by which her guests enter (at least until supper-time, or till all have arrived), in order to receive them with a smile, an inclination of the body, a passing remark, or a grasp of the hand, according to degrees of intimacy.

The gentleman of the house and the sons should not be far distant, so as to be able to introduce to the lady any of his or their friends on their arrival. It is not necessary that the daughters should assist in the ceremony of reception.

Guests are announced by name at a private party. As they reach the reception-room door, (after coming from the dressing room,) the servant calls out, "Mr. and Mrs. ——"; "Mr. Adolphus ——"; "the Misses ——."

On entering the room they at once proceed to pay their respects to the lady of the house, and may then acknowledge the presence of such friends as they find around them.

A programme of dancing is given to the guests on their arrival; and this example should be followed in any thing more than a mere "carpet dance."

The dances should, in any case, be arranged beforehand, and it is convenient and inexpensive to have them printed on their cards, the numbered dances on one side, and numbered lines for engagements on the other. A better plan is to have a card of two pages, with dances on one page, and spaces for engagements on the opposite one. These shut together and prevent pencil-marks being rubbed off. A pencil should be attached by a ribbon; but gentlemen should make a mem. always to provide themselves with a small gold or silver pencil-case, so that they may be prepared to write down engagements. A pretty idea has been sometimes carried out —it is that of having the order of dancing printed on small white paper fans—large enough for practical use—one being given to every lady on her arrival.

From eighteen to twenty-one dances is a convenient number to arrange for; supper causes a convenient break after, say the eleventh dance, and if, at the conclusion, there is still

a desire to prolong dancing, one or two extra dances are easily improvised.

MASQUERADES

Have always, and will continue to be fashionable and popular in the cities. By sociables it is sometimes substituted for one of their regular entertainments, all persons unmasking at supper-time. Masquerade parties are not popular in the rural towns, owing to the difficulty of procuring costumes.

PROMENADE CONCERTS

Differ from the ball in the musical attractions, the first hour and a half being devoted to an instrumental concert. These are usually more dressy affairs than an ordinary ball, couples promenading during the execution of the music. Then follows dancing, with a somewhat abbreviated "order."

SOCIABLES.

These are peculiar favorites among a very large class of the followers of Terpsichore, differing in some particulars from the ball and promenade. These entertainments are given at private residences, a few invitations generally being issued by members. The lady at whose house it is held, is not restricted in this particular, however. Music, furnished by members, is similar to that of other private parties, the hostess supplying refreshments. Six is the maximum number of sociables usually given during the season, though in exceptional cases, eight or ten. Hour of commencing is eight o'clock, refreshments being furnished in dining-room at eleven, party breaking up at one or half-past one.

Some sociables link parlor dramas, charades, and musical attractions with dancing, affording much profit as well as amusement.

LA FAVORITA SOCIABLE.

The pleasure of your company is requested at a reunion of the above sociable to be held at ———————— on ———————— evening, ———————— 186—.

Compliments ————————

As a guide, we append a copy of a *programme du bal* as suggesting the proper variety either for a public ball or private party.

ORDER OF DANCING

1 Quadrille,
2 Polka Redowa,
3 Lanciers,
4 Waltz, Galop and Polka,
5 Quadrille, "Star,"
6 Redowa and Danish Polka,
7 Caledonians,
8 Polka Redowa,
9 Quadrille, "Cheat,"
10 Schottische & Mazurka,
11 Lanciers,

INTERMISSION.

12 Quadrille, "Basket,"
13 Varsovienna, Polka Redowa and Galop,
14 Caledonians,
15 Polka Redowa and Galop,
16 Lanciers,
17 Redowa and Waltz,
18 Quadrille, "Varieties,"
19 Polka and Esmeralda,
20 Lanciers,
21 Quadrille, Home.

ENGAGEMENTS.

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Formerly, at balls, a Master of Ceremonies was considered indispensable; but this custom is going out, and his duties are performed by the "Managers," who are often distinguished by a tiny rosette, or arrangement of a single flower and a ribbon in the button-hole. These superintend the dances, and gentlemen desiring to dance with ladies apply to them for introductions.

In private parties introductions are effected through the lady of the house, or other members of the family. Where there are daughters, they fitly exert themselves in arranging sets, giving introductions, and so forth—*never dancing themselves until all the other ladies present have partners.*

No gentleman should ask a lady to dance with him until he has received an introduction to her. This may be obtained through members of the family, or managers of the party.

The usual form of asking a lady to dance is, "May I have the pleasure of dancing this quadrille with you?" Where there is great intimacy, "Will you dance?" may suffice. To accept is easy enough—"Thank you," is sufficient; to decline with delicacy, and without giving offense, is more difficult—"Thank you, I am engaged," suffices when that expresses the fact—when it does not, and a lady would rather not dance with the gentleman applying to her, she must beg to be excused, as politely as possible, and it is in better taste for her not to dance at all in that set.

The slightest excuse should suffice, as *it is ungentlemanly to force or press a lady to dance.*

Ladies should take special care not to accept two partners for the same dance; nor should a gentleman ask a lady to dance with him more than twice during the same evening: if he is particularly intimate with a lady, he may dance with her three, or even four, times. Do not forget the daughters of the house: to overlook them is a great discourtesy.

When a lady has accepted, the gentleman offers her his right arm, and, if it be for quadrilles, takes a position in the set.

A slight knowledge of the figure is sufficient to enable a gentleman to move through a quadrille, if he is easy and unembarrassed, and his manners are courteous; but to ask a lady to join you in a polka, or other round dance, in which

you are not thoroughly proficient, is an unpardonable offense. It is not in good taste for gentlemen who do not dance to accept invitations to balls; but it is only the *parvenu* who, with a knowledge of dancing, hangs about the doors, and declines to join in the amusement.

It is not necessary to bow to the lady at the end of a quadrille —in fact, any thing like formality is now discountenanced; it is enough that you again offer her your right arm, and walk half round the room with her. You should inquire if she will take refreshments, and if she replies in the affirmative, you will conduct her to the room devoted to that purpose—where it is good taste on the part of the lady not to detain her cavalier too long, as he will be anxious to attend to his next engagement, and can not return to the ball-room until she is pleased to be escorted thither, that he may resign her to her friends, or to the partner who claims her promise for the next dance.

A lady should not accept refreshments from a *stranger* who dances with her.

The gentleman who dances with a lady in the last dance before supper, conducts that lady to the supper-room, attends on her while there, and escorts her back.

At a private party, the lady of the house may ask a gentleman, who is not dancing, to take a lady down to supper, and he is bound to comply, and to treat her with the utmost delicacy and attention.

In either case a gentleman will not sup with the ladies, but stand by and attend to them, permitting himself a cup of coffee with them; but taking a subsequent opportunity to secure his own refreshment.

SPECIAL RULES OF CONDUCT.

One or two hints on conduct may be here grouped together.

It is not well to dance every dance, as the exercise is unpleasantly heating and fatiguing.

Never forget an engagement—it is an offense that does not admit of excuse, except when a lady commits it; and then a gentleman is bound to take her word without a murmur.

Engaged persons should not dance together too often; it is in bad taste.

Gentlemen should endeavor to entertain the ladies who dance with them with a little conversation, more novel than the weather and the heat of the room; and in round dances they should be particularly careful to guard them from collisions, and to see that their dresses are not torn.

Assemblies of this kind should be left quietly. If the party is small, it is permissible to bow to the hostess; but if the company is large, this is not necessary, unless indeed you meet her on your way from the room.

Avoid making your departure felt as a suggestion for breaking up the party; as you have no right to hint by your movements that you consider the entertainment has been kept up long enough.

Finally, let no gentleman presume on a ball-room introduction. It is given with a view to one dance only, and will certainly not warrant a gentleman in going any further than asking a lady to dance the second time. *Out of the ball-room such an introduction has no force whatever.* If those who have danced together meet next day in the street, the gentleman must not venture to bow, unless the lady chooses to favor him with some mark of her recognition: if he does bow, he must not expect any acknowledgment of his salutation nor take offense if it is withheld.

After a private ball it is etiquette to call at the house within a week, but it is sufficent to leave a card.

With these introductory instructions, we will now proceed to describe the dances now in vogue according to the best and most reliable authorities.

SQUARE DANCES.

The quadrille, though generally considered the slowest of dances, is, perhaps, about the pleasantest and most sociable ever contrived; and despite the contempt with which many violent advocates of the *deux-temps* and *galop* are inclined to regard it, we still continue to look upon the plain quadrille as the great institution of the ball-room. It is pleasant in many ways, for it allows scope for those whose dancing capabilities are not of the highest, and affords a grateful rest for those who have just heated themselves with the rapid whirl of a round dance. It has also the advantage of being

suitable for even the oldest and most demure visitor in the room, as well as the youngest and most lively, and from the intervals occuring during the figure, opportunity is given for agreeable conversation with your partner.

Three sets of quadrilles hold possession of the ball-room. These are known as the Plain Quadrille, the Lancers, and the Caledonians. They vary considerably, but the term quadrille is applicable to each.

Before describing the figures of these dances, there are one or two rules which we should wish to mention—their observance tending greatly toward the proper achievement of the quadrille.

A general misunderstanding seems to exist as to the position of the first or principal couple in the quadrille, to which we have already referred. The best rule to observe is this: taking a room lengthwise, the first couple should always have the fire-place on their right, and the third couple are those on the right of the first couple of the set. If this simple rule be rigidly adhered to, much confusion may be avoided.

The quadrilles of the present day are so simple, and have really so little absolute dancing in them, that no gentleman should think of asking a lady to dance them with him unless he is perfectly conversant with the figure, as if he is ignorant on this point he not only spoils the pleasure of his partner, but frequently that of his *vis-a-vis*. If he has any misgivings as to his proficiency, it would be better for him to take his position at the sides, so as to have the advantage of seeing the figure performed first by the head couples.

As the quadrille is now generally "walked" through in a manner almost verging on listlessness, and any attempt at "doing your steps" rigidly tabooed, it is of the utmost importance that a perfect knowledge of the figure should be acquired, and this, with a correct ear for time and tune, will enable anybody to dance the quadrille with satisfaction.

When the gentleman has engaged his partner, he should at once try to secure a *vis-a-vis*. This should be done promptly, as the "sets" are frequently so soon made up that he may find himself standing in an incomplete set, and have the mortification of having to lead his partner back to her

seat again. A gentleman can not be too careful on this point, since once having engaged a lady for a particular dance he is bound in all honor and politeness to dance it with her.

Having secured his position in the set, he should at once lead the lady thither, placing her always on his right hand. Should the lady have her cloak, he should offer to assist her to remove it, and at once place it somewhere near at hand, in order that it may be recovered at the conclusion of the dance.

It would be well to remember that the music for the quadrille is divided into eight bars for each section of the figure—thus, two steps should be taken to each bar, and every movement consists of eight or of four steps.

With these few preliminary observations, we will commence our description of the figures of the most frequently-danced quadrilles.

PLAIN QUADRILLES.

FIRST FIGURE.—LA PANTALON.

The top and bottom couples cross to each other's places in eight steps (four bars), passing between each other, the gents upon the outside. After passing give left hand to partner, and step to left of her on opposite side, returning immediately to places, in same manner, completing the movement of eight bars. This is called the *Chaine Anglaise* (*i. e.*, right and left), and in performing it, the gentleman should bear in mind always to keep to the right of his lady in crossing.

Here follows "ladies' chain" (eight bars). Each gentleman takes his partner by the hand and crosses to opposite couple's place (four bars): this is called, in ball-room parlance, "half promenade." Couples then recross right and left to their places without giving hands (another four bars), which completes the figure. The latter eight bars of this figure are frequently now danced with the *galop* step.

Side couples repeat as above.

When there are more than two couples, either at the head or side, it is customary—observing our rule with regard to "head couple"—to alternate the arrangement in order to give variety to the dance. Thus the lady who is at the head of the quadrille in her own set finds her *vis-à-vis* in the side set occupying that position.

SECOND FIGURE.—L'ETE.

This figure is generally danced now in the manner known as *Double L'Eté.* First and second couples advance and retire (four bars), then changing places with their *vis-a-vis* (making eight bars); but omitting to cross over as in the *Chaine Anglaise.* Again advance and retire (four bars), back to places, balance to partners, and turn, completing the figure.

Side couples repeat.

THIRD FIGURE.—LA POULE.

Head couples hands across, giving right hands in passing. Recrossing, giving left hands, and right hands to partners, forming a circle in center. Balance, head couples changing places. Two ladies then forward and back, followed by two gentlemen, ditto. Couples then forward and back, crossing over to original places right and left.

Side couples repeat.

FOURTH FIGURE.—LA PASTORALE.

Head couples advance and retire; advance again, first gentleman leaving the lady with *vis-a-vis* gentleman and retiring to his own place. *Vis-a-vis* gentleman now advances four steps and retreats the same, holding each lady by the hand: again advancing, he leaves the two ladies with the first gentleman, who once more advances. They then all join hands in a circle, go half round, half promenade to opposite places, returning right and left to their own.

Second couple and sides repeat.

FIFTH FIGURE.—LA FINALE.

This figure is usually commenced with the *chaine la grand,* Head couples forward and back. Chassez across and return to places.

Side couples repeat.

To give variety to the *programme du bal,* and affording also much amusement, the following figures are frequently substituted for the fifth in the plain quadrille. No "Order of Dancing" is now considered complete without them.

"JIG" FIGURE

Opens with hands all round. Each lady then balances to, and turns, each successive gentleman on her right. Upon reaching her partner, all balance to partners and turn. Hands all round again, gentlemen to the right, same as above.

"CHEAT" FIGURE

Commences with first couple balancing to the right, turning opposite persons with both hands. Balance to next couple, then to fourth, and then balance and turn partners. Third, second, and fourth couples follow in order as above. While balancing, and just before turning opposite person, any other one has the privilege of stepping in between, thus cheating you in turning. Or you may make a feint to turn one person, and suddenly turn some other.

"BASKET" FIGURE

Head couples forward and balance. Ladies join hands in center, gentlemen forming in circle outside. Stopping on left-hand side of partners, gentlemen then pass their hands over heads of ladies, ladies stooping, thus forming a basket. Balance and turn partners. Sides repeat.

THE "STAR" FIGURE

Is produced by ladies crossing right hands in center, giving left hand to partner, facing in opposite direction. Balance, and turn partners. Gentlemen then cross right hands, ladies facing on the end of the line. This is a beautiful figure, and the effect most striking.

DOUBLE QUADRILLE.

This is a variation of the plain set, known as Coulon's Double Quadrille, which is sometimes danced to secure an agreeable variety during a ball. It requires the ordinary quadrille music, but *only half that usually played to each figure.*

1. LE PANTALON.—The peculiarity is, that all the couples, sides as well as top and bottom, start at once. Double *chaine Anglaise:* sides outside first and second couples. All couples balance and turn. Ladies hands across, first right hand and then left, and back to places. Half promenade. First and second

couples *chaine Anglaise;* third and fourth, *grande chaine* round them to places.

2. L'ETE.—Common single *L'Eté*, with this difference, that first lady and first side lady commence at the same time to perform the figure with their gentlemen *vis-à-vis*. Lady of second couple and second side repeat with gentlemen opposite.

3. LA POULE.—Similar arrangement to that in last figure; the two couples setting in cross lines.

4. LA PASTORALE.—The top couple dance with the right side couple; the bottom with the left. The sides repeat, with top and bottom couples in like manner.

5. FINALE.—Galopade round, top and bottom couple continuing it to center of figure and back, then sides advance to center and back, and, as they retreat, top and bottom couples galopade into each other's places. Side couples do the same. Then repeat figure until all have regained their own places. Double *chaine des dames*, and galopade round. Figure repeated, sides commencing; the galop concluding.

THE "NINE PIN"

Has become quite fashionable of late, affording more amusement probably than any of the other dances. An extra gentleman takes a position inside of the circle and is known as the "Nine Pin." Opens with hands all round; Nine Pin then turns each lady in succession; ladies and gentlemen circle alternately round Nine Pin; back to places, and grand chain, Nine Pin joining in. At the sound of the cornet, or stoppage of music, whoever is unfortunate enough to be without a partner, (right hand to ladies in every instance,) is considered Nine Pin, and must take his position inside of the circle.

THE LANCIERS

Is undoubtedly one of the most popular and fashionable of the quadrilles.

It is more intricate and complicated than the plain quadrille, hence it is essential that those who essay to perform it be especially careful to be quite perfect in the figure—bearing in mind that a single mistake will frequently spoil the entire quadrille. But once having thoroughly mastered the figure,

the dancer will never forget it, for we know of no tunes which so completely suggest the figure as the old-fashioned music of the Lancers.

FIRST FIGURE.

Head couples advance and retire; advance again, gentlemen turn opposite ladies and retires to places (first eight bars). Cross over, first couple passing between second (four bars). Return to places, second couple passing between first (four bars). All balance to corners, each gentleman turning his neighbor's partner on his left (eight bars).

Second couple repeat the above, followed by the sides.

SECOND FIGURE.

Opposite couples take partners by left hands; advance and retire; advance again, leaving her in the center of the quadrille, and retire to his place (first eight bars). *Chassez croisez*, and turn to places (second eight bars). Side couples join, top and bottom couples making a line of four on each side; advance and retire four steps, each gentleman turning partner to place.

Sides repeat.

THIRD FIGURE.

Couples forward and back (four bars); forward a second time and salute, and return to places (four bars). Opposite couples right and left.

Sides repeat.

FOURTH FIGURE.

Head couples visit couples on their right, to whom they bow, crossing over immediately to the left couple and do the same, returning to places. First and second couples then right and left; turn partners to places (second eight bars).

Sides repeat.

FIFTH FIGURE.

This figure commences with the music, only one preparatory chord being sounded, so each gentleman should stand with his right hand in that of his partner, ready to start. It begins with the *grande chaine*—that is, each gentleman gives his right hand to his partner, presenting his left to the next

lady, and so on alternately right round till all have once more reached their places, saluting his partner each time they meet (sixteen bars). First couple form as if for a galop, taking one turn round, returning to their places with their backs to their *vis-a-vis*. Third, fourth and second couples step in behind them in the order indicated (third eight bars). All *chassez croisez*, gentlemen passing behind ladies. First lady leading off to the right and gentleman to the left —each respectively followed by all the couples—till they reach the bottom of the quadrille, where they join hands and promenade back to places. They then fall back into a line on each side, four gentlemen and four ladies facing one another (fourth eight bars). Each line then advances and retreats at the same time. Turn partners to places (fifth eight bars).

Second couples and sides repeat.

THE CALEDONIANS.

This quadrille, though not popular with the lovers of Terpsichore in general, is growing into favor, and becoming quite fashionable. No "Order of Dancing" is considered complete without it, and we append a description of the rather intricate figures.

FIRST FIGURE.

First couples and their *vis-a-vis* cross hands half round with left hands back again. Balance to partners and turn. Ladies chain. All balance to corners, each gentleman turning his neighbor's partner on his left (eight bars).

Side couples repeat.

SECOND FIGURE.

First gentleman advances and retires twice, second time bowing to opposite lady. Balance to corners and turn. Each lady then passes to her neighbor's place. All then promenade round with new partners. Repeat as above till each lady is brought back to her original partner, in her own place.

THIRD FIGURE.

This figure, with the exception of the latter part, corresponds with first figure of Lanciers. Head couple advance

and retire; advance again; gentlemen turn opposite ladies, and retire to places. Cross over, first couple passing between second; return, second couple between first. Balance to corners and turn. All join hands, advance and retire twice; turn partners to places.

Sides repeat.

FOURTH FIGURE.

First lady and *vis-a-vis* gentleman advance four steps and stop; second lady and first gentleman do the same. Each gentleman turns partner to place. All the ladies then move to the right and the gentlemen to the left, to their neighbor's places—four steps. Another four steps and they meet their original partners. Promenade to places.

Sides repeat.

FIFTH FIGURE.

First couple promenade round on inside. Four ladies advance to center, courtesy and retire. Gentlemen advance and retire in a similar manner. Balance and turn partners. Grand chain half round, promenade to places and turn partners. All *chassez.*

Second couple and sides repeat.

THE PRINCE IMPERIAL.

This is a new form of quadrille, of Parisian origin. It is affected at dancing academies, but has failed to secure popular favor in the ball-room. The figures are complicated, but not inelegant. As the dance is so rarely given, it would be superfluous to describe it.

THE VIRGINIA REEL,

OR, SIR ROGER DE COVERLEY.

It is customary to conclude the evening with some simple, jovial, spirit-stirring dance, in which all, young and old, slim and obese, may take a part. Any *contre danse* (country dance,) answers this purpose; but the prime favorite is Sir Roger de Coverley (or Virginia Reel) which has held its own, in spite of the lapse of time and the mutations of fashion, at the very least since the beginning of the last century,.

Six or seven couples range themselves in two lines down the room, ladies on the right, gentlemen on the left; partners facing each other.

The dance opens with the gentleman at the top of his line, and the lady at the bottom of hers, advancing to each other half-way, courtesying and bowing, and back to places. Same couple advance to center of line again, and turn with right hand, then with left hand, then with both hands; advancing fourth time and dos-á-dos. First gentleman then turns his partner, she turning each gentleman down the line with left hand, he turning each lady; upon each successive turn, turn partner; arriving at bottom of line, first couple passes to head; separating, lady passes outside of ladies' line, and gentleman outside of gentlemen's line; ladies and gentlemen follow their respective lines, meeting partners at bottom, and chassezing up the center; first couple then chassez down the middle, and take position at foot of line. The other couples follow as above, completing the figure with each line joining hands, turning partners and chassezing.

In some circles the Virginia Reel is danced in the following manner: The top couple advance to each other and bow, then the lady turns sharply off to the right and the gentleman to the left, and the respective lines follow them to the end of the room (much as in the 5th figure of the Lanciers). On reaching bottom of figure, top couple join hands and raise their arms, forming an arch, under which all the rest of the couples pass back to their own places, except the top couple, who remain where they are at the bottom. The second top couple (now become *the* top couple) now repeat these movements from the very beginning—lady at top of her line and gentleman at bottom of his advance, and so on, until the original top couple have worked their way back to their places at the top of the line, when the dance is finished, or may be all done over again as often as is found agreeable.

THE SPANISH DANCE.

In spite of time and novelty, the Spanish dance has maintained its position as a favorite. It has outlived a score of younger rivals. It should not be danced more than twice during an evening.

Waltz music is adapted to this dance, though it should be played slower, and there are one or two tunes which have always been favorites as specially suited to it. The waltz step is also used.

The couples are arranged in long parallel lines, as if they were standing up for a country-dance. The lines may, if it is more convenient, take a circular form. But there is a peculiarity of arrangement which must be attended to at the outset. The first gentleman stands on the ladies' side, and the first lady on that of the gentlemen, and if every fourth lady and gentleman exchange places in like manner, the dance can commence simultaneously all down the line, instead of all the couples having to wait until the first couples have gone through their prescribed movements.

It commences in this way: the first gentleman and second lady of each set of four *balancez* or set to each other in the waltz step and change places; the first lady and second gentleman do the same and at the same time.

First gentleman and his partner set and change places, second gentleman and partner do the same.

First gentleman and second lady set and change as before, first lady and second gentleman ditto.

Then first gentleman and second lady set to their respective partners, as before, and change, each resuming their original position.

All four join hands in the center, advance, retire, and change places as before—ladies passing to the left. This is done, as in the preceding figure, four times.

Next, each gentleman takes his partner, and the two couples waltz round each other two or three times, ending by the second lady and gentleman taking their places at the top of the line, while the top couple go through the same figures with the third lady and gentleman, with the fourth, and so proceed to the end of the line, where they remain; and if the dance consists of from sixteen to twenty couples, they will not be sorry for the rest there accorded them.

The couples should be told off in fours—say four, eight, sixteen, twenty, and so on; and there should be no odd couples—*e. g.*, six, ten, fourteen, will not do—only causing confusion.

LA TEMPETE.

La Tempête is amusing and very lively, but requires to be well done to produce a pleasing effect.

When this is to be danced, four gentlemen select partners, as for a set of quadrilles. A second, third, and fourth party of eight may also be made up; the only limit being the size, and particularly the length, of the room.

Take places as for a set of quadrilles, without sides—that is to say, the two couples stand side by side, and face the two opposite couples. Close to the set thus ranged at the top of the room, comes the second set, then the third, and so on, in lines, so that, though the dance extend down the entire room, it is only two couples in breadth, and the dancers in each set have their backs to those dancing in that next it.

The dance is in two parts.

1. The couples join hands, and advance and retire twice, using the quadrille step. Top couples (in each set) cross, still with joined hands, taking the places of bottom couples, who cross at the same time, but, separating, pass outside the others to the top, when they join hands, return to their own places, and back again; while the top couples, having separated, cross outside the second couples, then join hands again, and all return to places. Next lady and gentleman in middle of each line give hands to their *vis-à-vis*, and these four do half round to left, ditto right to places; at the same time, the outside lady and gentleman in each line gives hand to the lady or gentleman opposite, and then half-left and back to places, forming two small circles, one on either side the central circle of four. Next, all three circles hands across and round, change hands, round again, and back to places.

2. Lines advance, retreat, and again advance. Top couples pass through the line formed by their *vis-a-vis*, the bottom couple, and so get into the next line, when they repeat the movements of the first part with fresh *vis-a-vis*, their former ones having meanwhile taken their places and turned round, waiting till they are faced, and can repeat the figure also. This will occur at the second movement, for which those at both ends of the figure will have to wait. This goes on until all the top couples have passed to the bottom of the figure, while,

of course, those originally at that end have reached the top. The process is then reversed; all turn and go through the movements till all are "home" again in their original positions.

There are variations of this dance, but they are complicated, and seldom attempted out of a dancing academy; indeed, the dance itself is chiefly confined to establishments of that class. Music quick, in two-four time, steps as in quadrilles.

ROUND DANCES

Are an especial favorite with dancers generally. As a graceful carriage and elasticity of movement are most essential, only those who have acquired these should take part in a round dance.

THE WALTZ A TROIS TEMPS.

This is the "old waltz," as it is called, that which is always implied when "*the* waltz" is spoken of.

In this waltz the time is three-quarter: in each bar there are three steps in three beats of the time. The gentleman takes his partner round the waist, in the same manner as for the polka and all other round dances.

(First beat.) Pass your left foot backward in the direction of the left. (Second beat.) Pass your right foot past your left in the same direction, care being taken to keep the right foot in the rear of the left (third beat), and then bring the left up behind the right, completing ONE BAR.—(First beat.) Pass right foot forward toward the right. (Second beat.) Pass left foot forward still toward the right (third beat), and bring right foot up to right, turning at the same time on both feet and completing the turn, TWO BARS.—Always conclude with the right foot in front, in order to be ready to commence with the left.

The above description is intended for the gentlemen, *as they invariably commence on the left foot:* if for a lady, "right" is substituted for "left," in the foregoing, it will be found to be equally applicable. The usual progression of all waltzes is from the gentleman's left to right; but a good dancer should be able to waltz equally well in the reverse direction, as it affords an agreeable change for his partner, and gives a pleasing variety to the dance.

WALTZ IN DOUBLE TIME.

This waltz has certainly held its position as the AUTOCRAT OF THE BALL-ROOM for many years past; and there are few more graceful than this when it is really well danced. Unfortunately, there are few dances which have among their pledged admirers such a vast assemblage of bad dancers as the *Valse à Deux Temps*. Its rapid *temps* (time) induces many to rush into it without having sufficiently mastered its mysteries; and we have often seen rash youths dragging their partners round in a wild scramble, with a total disregard of time and step. Probably this circumstance has contributed not a little to the decrease, in popularity, of this once all-powerful dance. It must be borne in mind that in this waltz there are but *two steps* in the bar of three notes.

(First beat.) Slide in the direction of the left with the left foot. (Second and third beats.) *Chassez* to the left with the right foot, remembering not to turn—FIRST BAR. (First beat.) Pass right foot to the rear while turning half-round. (Second and third beats.) Pass left foot behind the right foot, *chassez* forward, completing the turn—SECOND BAR.

The great principle to be observed in all waltzes is to dance them smoothly and evenly with the sliding step, or *glissade*. All jumping or hopping should be at once discarded as eminently ungraceful.

CELLARIUS OR MAZOURKA WALTZ.

This graceful dance is sometimes, though rarely, introduced as a feature in the *programme du bal;* we therefore give a description of the step, premising that it is not a dance to be learned from a book, and that what we here set down is only intended to refresh the memory of those who have learned it, but who, from its being so seldom danced, are likely to forget some one or more of the movements of which it is composed.

The time is that of the Valse à Trois Temps, but the more slowly the dance is played the more graceful is the result.

The gentleman having half-encircled lady's waist with right hand, takes her right hand in his left, slides forward with left foot, and hops twice on it; then slides with right foot and hops twice on that. Repeat this for sixteen bars, letting the movement be circular, as in the waltz, and getting half

round during the two hops on each foot, the four completing the circle.

As formerly danced, there followed a movement which may be described as springing on each foot in succession, striking the heels together, sliding, and so on—but this showy performance has gone out of date.

At present, the dance concludes with a *valse en glissade* strongly marked.

THE SCHOTTISCHE.

This is probably danced less than any of the other round dances in "best circles," being deemed "vulgar." With children and young persons it is, however, still a favorite; and therefore we give a description of the manner in which it is danced.

The Schottische is danced in two-four time, the first and third beat in each bar being slightly marked. The slower the time is played, in moderation, the more pleasing the effect.

The gentleman takes the lady's waist and hand, as in the polka, and starts off with the design of moving in circles; he slides forward the left foot, and, as it stops, brings the right up to it smartly; slides the left forward again, and gives a spring on it, while he raises the right foot, and *points* it ready to start off with that, and repeat these movements. They may be continued without variation, the dancers revolving as in a waltz, if it is agreeable to the lady; but she may prefer that it should be continued as formerly danced. Then, when the first step had been performed eight times—that is, four starting with the left foot and four with the right, alternately—the second part of the figure commences.

This consists of four double hops. Take two on the left foot, half turning at the same time, then two on the right, completing the round. Repeat this; resume the first step for two bars; and so on throughout. But the *Valse à Deux Temps* step is now generally substituted for the hops, and, indeed, when a Schottische is played, good dancers often use that step throughout it.

THE POLKA

Is one of the most popular of the round dances.

Brief directions will convey the manner of dancing it as now practiced; but no one should attempt it without previous

instructions, as every thing depends on the grace with which it is executed.

Those who have learned the dance will pardon our pointing out one or two vulgarisms which it is easy to fall into. A hopping or jumping movement is singularly ungraceful; so is the habit many have of kicking out their heels to the inconvenience of other dancers. The feet should scarcely be lifted from the ground—the dancers sliding rather than hopping—and the steps should be taken in the smallest compass, and in the very neatest manner. Again, the elbows should *not be stuck out*, nor the hands extended at arms' length, *or placed upon the hip.*

After going through several mutations, the polka has come to be danced with a circular movement only—in that respect resembling the waltz. This is the manner of it, supposing a gentleman to be the dancer:

You will clasp your partner lightly round the waist with your right hand, and take her right hand in your left, holding it down by your side, without stiffness or restraint. The lady places her left hand on your shoulder, so that you may partially support her.

Remember that the polka is danced in three-four time, and that there are four beats to each bar. Three steps are performed on the first three beats; *the fourth is a rest.*

Observing this, proceed thus: *First beat:* Advance your left foot, at the same time rising on the toe of the right with a springing motion. *Second beat*: Bring right foot forward, so that the inner hollow of it touches the heel of left foot, and, as it touches, raise left foot. *Third beat:* Slide left foot forward and balance the body on it, while the right foot is slightly raised, with the knee bent, ready to start with the right foot after next beat. *Fourth beat:* Rest on left foot.

With the next bar, start off with the right foot, and repeat the step, then with the left, alternating the feet at each bar. Bear in mind all the while that you are to revolve in a circle, and to accomplish this it is necessary to half-turn in each bar, so that two bars, one commencing with the right foot and one with the left, will carry you round.

The lady reverses the order of the feet.

Relief from the fatigue of perpetual spinning round must be

sought, not in promenading or executing the steps in straight lines—these methods are exploded, and the correct thing *is to reverse the direction in which you have been revolving.* Thus if you start from right to left in the usual manner, change the step and revolve from left to right. This is difficult, but may be achieved with practice.

THE GALOP.

Among our notices of the round dances—not merely those which are fashionable, but even those that can by any possibility occur in any modern ball-room—we can not do better than describe the Galop. This is undoubtedly one of the fastest of dances, and from its life and spirit—also from the circumstance of its always being allied with the most dance-compelling music—it has always been, and, we venture to say, will long continue to be a great favorite.

The *tempo* (time) of the Galop is two-four, but the step resembles, as nearly as possible, that of the *Valse à Deux Temps.* The great rapidity of this dance requires the utmost care to prevent—as we remarked with regard to the *deux-temps*—its degenerating into a mere scramble. A good dancer should be able to introduce into the galop every variety of reverse-movement.

REDOWA.

This dance, though a very popular one, is somewhat difficult, and directions for dancing it can hardly be conveyed to the mind of the reader in print. Most of the Redowa music, however, is very suggestive, and to any one acquainted with the more simple dances, the Redowa step is soon acquired. The movement is about as follows:

Gent takes one hop on left foot and lady upon right simultaneously. Gent then takes one hop upon right foot, which has been passed behind, and to right of the left, which movement will turn gent to right, turning lady, who makes the movement in two running hops. This is continued alternately, one hope in time of partner's two running hops, care being taken to keep in perfect time with the music.

POLKA REDOWA.

This dance, from its simplicity and grace of movement, is

a very popular one, and as the time is much slower than in any other, it is not quite so fatiguing, and is therefore more generally preferred. The movement is the same as in the Polka, so the same general rules and directions will apply, the only difference being in the time.

ESMERELDA.

This round dance has become almost obselete in fashionable circles, so that a description is not essential.

DANISH POLKA

Is performed with four steps forward, followed by four hops, turning; four steps then in opposite direction, with other foot. Hops same as schottische movement.

THE VARSOVIANA.

FIRST PART.

Pass the left foot toward the left, followed by the right foot in the rear, twice (first bar). Repeat (second bar). During the turn execute one polka step (third bar) and bring your right foot to the front, and wait one bar (fourth bar). Begin as above with right foot, consequently reversing the order of feet throughout the step.

SECOND PART.

Commence with left foot, one polka-step to the left turning partner (first bar). Right foot to the front, and wait a bar (second bar). Polka-step, right foot toward the right, and turn partner (third bar). Left foot to front, wait one bar (fourth bar).

THIRD PART.

Three polka-steps, commencing with left foot, toward the left (three bars). Right foot to the front and wait one bar (four bars). Repeat, beginning with right foot (eight bars) —making in all, sixteen bars, into which the music for this dance is always divided.